

Discantus
[Alto]

Altus
[Tenor I]

Quinta vox
*in Epidiapente
post unum Tempus*
[Tenor II]

Tenor
[Baritone]

Bassus
[Bass]

Chri - ste - qui - lux es et di -

Chri - ste - qui - lux es

lux es et di - es, et di -

- - - es, Chri - ste qui lux es et di -

Chri - ste - qui -

Chri - ste - qui lux es

et di - es, et di - es,

- es, et di - es, No - ctis te - ne - bras de -

es, et di - es, et di - es, No - ctis te - ne - bras

lux es et di - es, No - ctis te - ne -

et di - es, No - ctis te - ne - bras de -

et di - es, et di - es, No - ctis te - ne - bras de -

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te - gis, de - te - gis, de - te - gis, de - te - gis, lu - cis - que lu - men cre - de -

19

gis, Lu - cis - que lu - men cre - de - ris, de - te - gis, Lu - cis - que lu - men cre - de - ris, Lu - men be - a - tum prae - de - ris, Lu - men be - a - tum, lu -

23

Lu - men be - a - tum prae - de - ris, Lu - men be - a - tum prae - di - cans. men be - a - tum prae - di - cans.

26

-di - cans.

a - tum, lu - men be - a - tum prae - di - cans.

Editorial note

Taken from *Cantiones Triginta Selectissimae. Quinque, Sex, Septem, Octo, Duodecim et plurium vocum.* (Clemens Stephani, Nürnberg, 1568)

17 I 2 - was G
 18 I 4 - was G
 19 II 1 - was ~~was~~ F
 20 II 1 - was C
 21 I 2 - was C
 21 II 2 - was C
 24 III 3 - was D

25 I 2-3+25 II 1-2 - no attempt has been made to alter the parallel octave motion between these parts

Where 'ij' appears to show a repetition of the text, this repetition has been expanded and denoted by italic text underlay.